

The Monthly Musical Record.

APRIL 1, 1871.

CONCERT PROGRAMMES.

THE study of foreign musical newspapers, with the details they afford of the progress of the art abroad, is both interesting and instructive. At the same time it must be confessed that it is not a little tantalising. The record of the music produced in Germany during one week merely, is enough to make an amateur's mouth water. Nearly every town of any note has its own orchestra, frequently also its own chorus; and the programmes of the performances show an amount of research on the part of the directors, to which it is difficult to find a parallel in this country. If we except the admirable Saturday Concerts at the Crystal Palace (at which, thanks to Mr. Grove and Mr. Manns, an opportunity is afforded of hearing the best productions of the present as well as the past) and Mr. Joseph Barnby's excellent concerts, there is hardly a society in England at which there is more than a very small chance of hearing anything but a few stock pieces—very good, no doubt, but which one would gladly see put on one side for a time, to give place to other works. In the domain of sacred music, how many of Handel's nineteen oratorios are ever produced? *Belshazzar*, *Saul*, *Athalia*, *Joshua*—four of the old master's grandest compositions (not to mention others), have been shelved for many years. Haydn's "Seven Last Words" and "Stabat Mater," Graun's "Te Deum" and "Tod Jesu," are all worthy of an occasional hearing; but they never get one. Then again, to take Bach, Mr. Barnby has recently given us the *Passion according to Matthew*, for which he has the best thanks of musicians; but shall we never hear a performance of the *Passion according to John*, which is but little inferior to it, or of the High Mass in B minor, or the "Magnificat"? In instrumental music it is just the same. How many of Haydn's 118 symphonies, or of Mozart's 49, are ever performed, except at Sydenham? And in chamber music, though Mr. Arthur Chappell has done excellent service at the Monday Popular Concerts, yet even there, though to a much less extent than in many other places, a spirit of (shall we say?) *conservatism* seems to prevail; and many fine works might be mentioned which have not yet had their turn. In Germany, on the contrary, almost every week during the season witnesses the production of some novelty, or the revival of some unearthed treasure from the almost exhaustless mine of the older masters. To prove that we are not speaking at random, we take up the first number that comes to hand of the *Signale*, a musical paper published at Leipzig. It chances to be the one bearing date Feb. 14th of the present year, and on looking through it we find accounts of the revival of Bach's "Magnificat" and the first performance of five new works—an overture and piano quartett by Ferdinand Hiller, a symphony by Ulrich, a string quartett by Franz Tschner, and a hymn for female chorus and harp by Weinberger, besides announcements of at least as many more novelties in preparation. In an English week of concerts, supposing five new compositions brought forward, four at least would, in all pro-

bability, have been "royalty ballads"—that is (as many of our readers will know), trashy songs which our vocalists lower themselves and their art by singing, because they are paid to do so. What is the reason of the difference?

If one of our concert-directors were asked why so many masterpieces were neglected, his answer would most likely be, "*It would not pay to produce them.*" And here lies, we think, the whole gist of the matter. In Germany music is treated as an *art*; in this country it is chiefly looked on as a *business*. The great question is not what is good, but what pays. Of course we are not so Quixotic as to expect men to sacrifice their capital for the sake of elevating public taste; but we maintain that the production of the best music *would* pay, in the long run. We believe that the Crystal Palace Saturday Concerts, and the Monday Popular, are among the most profitable speculations of their kind. They both draw large audiences—audiences, too, whose tastes have been educated by these performances; so that neither Mr. Manns nor Mr. Chappell need ever fear to introduce a novelty lest it should not draw. On the contrary, the announcement of a work "for the first time" is sure to be attractive.

But it would be unjust to our concert-givers to lay the whole responsibility of the present state of things on their shoulders. The audiences have largely themselves to thank for it also. In the majority of cases they go to a concert not to hear music at all, but to hear singers; and so long as their favourite vocalists appear, no matter what trash they may sing, the public is ever ready to applaud. In an artistic sense, the demoralising royalty system, to which we have already alluded, and for the existence of which singers are chiefly to blame, also tends to the perpetuation of this inactivity. The audiences are fed by those who ought to know better on "the husks which the swine do eat;" and thus their taste is vitiated, and they learn to be content with vapid inanities, because their pet singer prostitutes his or her talent, and degrades art for the sake of filthy lucre.

There are not wanting, however, some indications of improvement even in the midst of so much that is discouraging. The increasing number of concerts for the performance of classical chamber music—such as those of which notices are found from time to time in our concert intelligence—at which novelties are not excluded lest they should not "draw," seem to show a healthier tone of feeling; and we may feel assured that, at all events in London, the demand on the part of the public for more variety and enterprise in the programmes would soon produce the desired result.

FRANZ SCHUBERT'S MASSES.

BY EBENEZER PROUT, B.A.

(Continued from page 29.)

3. THE MASS IN B FLAT, OP. 141.

SCHUBERT's third mass dates (according to his biographer, Kreissle von Hellborn) from the year 1815, the same period as the mass in G, last noticed in these papers; and, according to the same authority, is performed at Vienna more frequently than any other of its author's masses. It is published by Haslinger, of Vienna, as Op. 141; and as the mass in C, which was produced a year later, bears the Opus-number 48, it is to be presumed that the present work was not engraved till some time after its composition. While in no respect equal in originality or novelty to either of its predecessors, it is yet an interesting work; and though in its general characteristics resembling

the six grand masses which Haydn wrote for Prince Esterhazy, it still bears marks of Schubert's individuality. Indeed it seems to have been impossible for him to write any large or important work in which he did not leave, more or less distinctly visible, the stamp of his own peculiar genius; and though this mass is, on the whole, very much in Haydn's and Mozart's manner, we shall find the genuine Schubert "cropping up" from time to time, as we proceed with our analysis. Nevertheless, judging from internal evidence merely, one would have been inclined to assign this work to an earlier date than those in F and G.

The mass in B flat is written for four voices, the usual string quartet, two oboes, two bassoons, two trumpets, drums, and organ. The orchestra is therefore much more complete than in his second mass in G. In the parts "oboes or clarinets" are indicated; but one can feel sure, from the way in which these parts are written, that the oboes were the instruments intended by the author, and that clarinets were only to be used when oboes could not be had. The same indication is to be found in the mass in C (No. 4) and in the "Tantum ergo" (Op. 45).

The "Kyrie" of the present mass (B flat, adagio con moto, $\frac{3}{4}$, 84 bars) opens, after one bar for the strings, on the chord of B flat, with a *forte* on the word "Kyrie" for the whole chorus and orchestra, repeated, after one more bar's symphony, in a different position of the chord, and leading, at the eighth bar, to a half-close on F:—

At the following bar the voices enter with the strings; and the *forte* in the second bar of the above extract is now given to the orchestra alone, thus obtaining variety by reversing the previous arrangement. A full close in the key of F succeeds, followed by the "Christe," which is first given as a solo to the soprano, a solo oboe echoing with great elegance the cadence in the second bar. Three bars later the chorus enters *piano*, the alto, tenor, and bass *tutti* accompanying the soprano solo. A somewhat analogous passage has already been met with in the "Gloria" of the mass in G. Graceful florid passages for the violins, which there is no room to quote, accompany this part of the music. Space must, however, be spared for the bold modulation into D flat, which follows on a cadence in F, and for the opening of a passage of imitation for the voices, recalling the "Kyrie" of Haydn's Imperial Mass:—

Each succeeding voice part enters on the next higher degree of the scale, till the music ascends to a half-close in D major, the fifth of G minor, on which note the trumpets are introduced *solis*, with a *sforzando* succeeded by a *piano*:—

a kind of foretaste of the beautiful solo effects from the brass, which Schubert, later in his career, was one of the first to introduce. After a modulation to F, the "Kyrie" is again introduced with the original subject, and from this point no new matter of importance is introduced till we reach the end of the music, when the composer again gives us one of the pedal points to which he seems to have been so partial, accompanied by elegant *arpeggios* in semiquavers for the violins, and *pianissimo* rolls for the drum. A lovely effect also must be noticed four bars from the end of the movement, in which the trumpets *pianissimo* give the notes of the chord of B flat in *arpeggio* and in octaves:—

the notes, from their pitch as well as from their quality of tone, being distinctly audible through the sustained chorus and moving violin parts.

The opening movement of the "Gloria" (B flat, allegro vivace, $\frac{2}{4}$, 67 bars) is not remarkable for novelty or originality. After a forcible unison passage of four bars for the orchestra, the voices enter with a somewhat commonplace theme. The accompaniments are vigorous, especially the florid violin parts, and the whole movement has abundance of spirit; but there is nothing about it particularly characteristic of its writer, and any one hearing it might just as easily imagine it to be by Haydn as by Schubert. Still it is most enjoyable music, breathing throughout a spirit of joyful praise. At the "Gratias agimus," a melody of eight bars is allotted to the soprano

solo, which is then repeated in a slightly varied form as a duet for soprano and tenor. The chorus re-enters at "Domine Deus, rex celestis" in broad and massive chords for the voices, with florid phrases for the orchestra; and the first movement of the "Gloria" concludes with the opening unison phrase, now given to the orchestra in the key of F. The "Domine Deus, agnus Dei" (adagio, D minor, $\frac{3}{4}$, 55 bars) is far superior in musical interest to the chorus last noticed; and is, indeed, one of the finest movements of the mass. After two bars of prelude for the strings, it commences as a bass solo in detached phrases, the close of each phrase being echoed by an oboe and bassoon in octaves:—

Ob. Fag. all 8ve. Ob. Fag.
Sopr. Str. Bass. Bassi.
Do - mi-ne De-us, ag - nus De-i, &c.

After four bars more in the same strain, the chorus enters *piano* with the words "Miserere nobis," in a passage in which, though the ascent of the bass by semitones can hardly be called novel, yet the effect is so fine as to deserve quotation. The voice parts alone are given, to save space:—

Sop. mi-se-re-re no-bis, mi-se-re-re
Alto. mi-se-re-re no-bis, mi-se-re-re no-bis.
Ten. mi-se-re-re no-bis, mi-se-re-re
Bass. no-bis, Bassi.
mi-se-re-re, mi-se-re-re no-bis, &c.

This fine sequence is accompanied by a semiquaver figure for the violins, which there is no room to quote, to the word "nobis" at the close of the extract. Particularly worthy of note is the effect of the flat sixth in this place on C, followed by the chord of D, perhaps the most pathetic cadence in the minor key that is known to musicians. The whole passage is then repeated (beginning as a tenor solo in G minor) with slight variations, and the choral "Miserere" now closes in D minor. Here is found another example of Schubert's carelessness in setting his text, already adverted to in these papers. The words "Suscipe deprecationem nostram" are altogether omitted. At the "qui sedes" (soprano solo) our author introduces one of his favourite rhythms for the orchestra—dotted quavers followed by semiquavers; and a half-close in G minor for the chorus, *piano* and *decreasing*, brings

us to the "Quoniam" (tempo primo, E, 94 bars). As is frequently the case in setting these words, the opening portion (24 bars) is identical with the commencement of the "Gloria." At the "Cum Sancto Spiritu," we meet with what (with all respect to the composer) we must say is one of the most ludicrously weak specimens of imitative writing to be found in the whole range of music. A theme is first announced by the basses, and taken up in the octave by all the other voices successively; but after singing the phrase of four bars, each part, instead of continuing with some fresh counterpoint, leaves off, until the alto is left to finish alone, with an effect that is almost absurd. Here is the passage:—

Sop. Cum, &c.
Alto. Cum, &c.
Ten. Cum, &c.
Bass. Cum sancto spi-ri-tu in glo-ri-a De-i pa-tris
&c.

The whole of these seven bars are then repeated in the fifth above, after which an entirely new subject, in the key of F, is given out (the bass leading as before) and treated in precisely the same way. This new subject is then repeated in the key of B flat, after which the scientific (?) treatment of the text is abandoned altogether. In justice to Schubert, it must be said that the whole effect of the passage is not so bare and thin as would appear from the extract just given, as there is a florid and brilliant accompaniment for the violins to the whole, which space does not admit of quoting; but as *scientific* writing it is probably unique in its weakness and triviality. Admiration of an author should not render us blind to his defects; and it must be allowed that, with all his brilliant genius, Schubert was not great as a contrapuntist. Indeed the only really good fugal writing to be found in his sacred works, is met with in his last and best mass in E flat.* The rest of the movement now under notice consists of a very spirited coda (*più moto*) with two good pedal points, and animated and bustling orchestration, bringing the whole "Gloria" to an effective conclusion.

The "Credo" is written throughout much more in the conventional style than the same portion of the masses in F and G. Unlike these, moreover, it is in three movements, instead of being throughout in one. The opening chorus (*allegro vivace*, B flat, $\frac{3}{4}$, 54 bars) commences with a "canto fermo" for the chorus in unison, accompanied by the full orchestra, which forms the groundwork of the whole movement:—

Sop., Alto, (Ten. & Bass, all 8ve.)
Cre - do in : u - num De - um, &c.
Bassi, (Vni. & Va., all 8ve.)

* Unless there should be any good fugues in the unpublished mass in A flat, of which, unfortunately, I have not been able to obtain a copy.

The wind instruments play with the voices, but fill up the harmony more fully at the cadence in the last two bars quoted. At the next bar, on the words "Patrem omnipotentem," the chorus breaks into harmony, with florid passages for the violins, vigorous and effective, but of no special originality. After a full cadence in B flat, the basses intone the original "canto fermo" to the words "In unum Dominum Jesum Christum," the passage being now given as an accompaniment to semiquaver figures in the orchestra. At the next words, "Filius Dei unigenitus," the same melody is given to the whole chorus, but now in the key of F, and in *full harmony* instead of in unison, the alteration at this point being very effective. The movement is continued in the same style, the original theme appearing at intervals, till a *piano* passage of eight bars for the chorus, to the words "descendit de cœlis," leads through a close in the key of F to the "Et incarnatus" (adagio, F minor, ♩ , 20 bars). This movement commences with a bass solo of four bars; the rest of the solo quartet then enters, and leads through a fine cadence in B flat minor, at the words "Et homo factus est," to the "Crucifixus" (più moto). After one bar of semiquavers for the violins, the figure of which is unceasingly maintained till the end of the movement, the chorus enters, piano, with fine chromatic harmonies:—

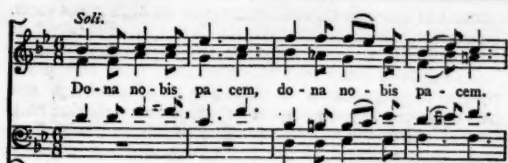
The close in F minor which succeeds will almost be anticipated by our readers. The "Et resurrexit" (B flat, ♩ , tempo primo, 73 bars) is in the same style as the first movement of the "Credo," and constructed almost entirely of the same materials. After what has been said about that movement, there is therefore nothing to delay us here. This entire part of the work may be characterised in a few words as very pleasing and melodious music, effective in performance, but not great, nor at all equal in originality to the corresponding portions of some of the other masses of its author.

The "Sanctus" (B flat, ♩ , adagio maestoso, 17 bars) is not particularly striking. There is only need to notice with respect to it that (as in the masses in F and C) the "Osanna," contrary to the prevailing custom, is not treated fugally. The following "Benedictus," however (F major, ♩ , andante con moto, 48 bars), is one of the most genial and melodious movements in the entire mass. As already mentioned, Schubert seems, for the most part, specially successful in setting these words, and the present piece is no exception to the general rule. It is written entirely for solo voices, the chorus only entering at the close to repeat the "Osanna," as required by the Romish ritual. After a symphony of six bars, in which the chief theme of the movement is given out by the orchestra, the

soprano, alto, and tenor voices enter, accompanied by the strings in unison:—

At the next bar, the entry of the bass completes the quartet; and after a close in C, a counter-subject of great elegance is introduced in the same key, with triplet semiquavers for the violins, and *pizzicato* notes for the basses, while the soprano and tenor voices imitate one another in the octave, the alto and bass filling up the harmony. The effect of the whole passage is charming; but no extract would give a fair idea of it, unless there were room to print the full score of the entire phrase. These two subjects form the groundwork of the movement, which is constructed in strictly regular form, the first and second themes reappearing in their usual places. Before taking leave of this lovely "Benedictus," we must just quote the concluding cadence for the voices, immediately preceding the repetition of the "Osanna" already adverted to:—

The "Agnus Dei" (G minor, ♩ , andante molto, 18 bars) is written in a solid ecclesiastical style, but is not particularly novel in idea or melody, and is chiefly noteworthy as containing examples of Schubert's fondness for accompanying one solo voice by the other three parts of the chorus. Here at the first occurrence of the words "Miserere nobis," the soprano solo is accompanied by the alto, tenor, and bass *tutti*; and, on their repetition, the soprano, tenor, and bass chorus sing with an alto solo. The "Dona nobis" (B flat, ♩ , allegro moderato, 77 bars) is, if considered simply as music, most delightful. Whether it is as appropriate to the words as the settings we have met with in the masses in F and G, is quite a different question. A spirit of gaiety, almost of levity, pervades the whole, and seems rather more suggestive of the idea that the singers are relieved that the service is over, than of a "prayer for inward and outward peace," as Beethoven describes it in his mass in D. No doubt the powerful authority of Haydn and Mozart may be adduced in favour of such a close to the mass; but the question of propriety remains none the less open. The "Dona" now under notice commences with four bars for the solo voices:—



The theme is then repeated by the chorus, closing with a full instead of a half cadence on B flat. The music flows ceaselessly on, the composer pouring out one melody after another with that profusion for which he was so remarkable. The violin parts are mostly very florid, and the effect of the whole is—for want of any other word to express my meaning, I fear I must say—"jolly." An effective point is met with about the middle of the movement, where the solo quartet alternately repeat the word "pacem," each having only one bar at a time to sing. At the last resumption of the first subject, it is varied in the following curious and interesting way:—

These four bars are then repeated in the key of E flat and the close of the whole piece follows almost immediately.

Though not by any means one of the finest of Schubert's works, the popularity of this mass on the Continent is not to be wondered at. It abounds in beautiful melodies, is brilliantly scored for the orchestra, and makes no great demand on either singers or players. It contains enough good music to have made the reputation of a smaller man; it is not unworthy to rank with the best of Haydn's and Mozart's works of the same kind; and it is only by comparing it with what its own composer has done elsewhere, that it can be considered a work of but secondary importance.

MUSICAL INSTRUMENTS AND THEIR MANUFACTURE.

THE manufacture of some of the chief musical instruments has within the last forty years made such important progress in quality and quantity, pianos and brass instruments especially have been so much improved, that it will not be without interest, I feel assured, to those who

may read these pages, if I here give some data from the information I was enabled to gather while engaged in drawing up an official report of the last International Exhibition held in London, in 1862.

The manufacture of pianos has been remarkably increased in England, more particularly in London only; but it is even more astonishing to observe the extension of this branch of industry in smaller places, such as Stuttgart, the principal city of Würtemberg. In 1806, Schiedmayer, from Nuremberg, was the sole pianoforte manufacturer in the Suabian capital; there are now no less than thirty-eight thriving houses in this trade, which export their instruments, grand, square, and cottage, to many different parts of the world! But to look again at home, we cannot but be impressed with wonder at the extraordinary production of the world-renowned house of Messrs. John Broadwood and Sons, who from 1780 to 1826 made no less than 48,348 pianos, but from the latter year to 1861, the immense number of 75,700—a yet more surprising aggregate! It is reckoned that London alone produces some 23,000 a year; we may therefore assume, without fear of exaggeration, that England, France, Belgium, and Germany, with Austria and Switzerland, do not supply less annually than 60,000 pianos!

An interesting feature of the Exhibition of 1862, was the great influence exercised by social peculiarities upon the tone of the instruments contributed by different countries. The English instruments were powerful and brilliant, adapted for rooms covered with thick carpets, and hung with heavy window-curtains—and also for a denser atmosphere. The French were characterised by a more metallic, shrill *timbre*, much liked by the French themselves, and to be remarked more or less in each kind of piano made by them. In German pianos a smaller but clearer and more singing tone was noticeable, which might find explanation in the lighter air of that country and absence of carpets in the houses. But from an artistic point of view it was not cheering to find an inordinate increase in the cottage shape over that of the grand. A pupil will more easily comprehend good touch and singing tone by using a grand than a cottage, and experience has shown that an amateur accustomed to a grand—be it only a two-unison instrument—will play with greater distinctness than is attained to when only a cottage can be had. These small pianos have too frequently a muffled, dull tone, and on inferior instruments of this kind it is really difficult for a pupil to learn the difference that should exist between loud and soft playing.

In looking at the difference in the stringing of pianos of the present day and those of earlier date—for example, that of one of sixty years ago, of five and a half octaves, with two strings to a note, and a seven-octave, three-stringed instrument, with the heavy tension of the present day, the following comparison is presented:—The thickest bass string in the old instrument was no thicker than the highest treble string in the modern, and was so weak that, tested by Streicher's* machine, it bore no more than 50 lbs. weight, while a similar length of wire of Miller's drawing, and of the same thickness, will bear 122 lbs. The tension of the last treble note, the C with two strings, of the old instrument, is only 46 lbs., while the same note of the modern three-stringed grand gives 315 lbs. The whole tension of the strings of the old grand was 42½ cwt., that of the modern grand reaches 300 cwt. (15 tons); it speaks

* Herr Streicher, of Vienna, reputed one of the best European pianoforte makers, has invented a machine for the exact calculation of the tension of the strings of pianofortes, and has published the results in detail in a pamphlet, from which I have taken these figures, entitled "Streicher's Saitenwaage nebst einer Tabelle über die Saitenzugkraft, &c. &c."

well for the progress that has been made in constructing pianofortes, that while the instrument of sixty years ago, without mechanism or cover (technically "top"), with tension of 42½ cwt., weighed 108 lbs., our modern one, with tension of 300 cwt., does not weigh more than about 300 lbs. In round numbers we may now say that an instrument weighing a hundredweight will endure the tension of 100 times as much, while in the earlier days of the manufacture, the makers could only venture to meet a tension of 42½ times as much.

There is an erroneous opinion afloat that pianos are dearer than they were years ago. That the contrary can be maintained, a few moments' reflection will show. Pianos by makers of reputation were formerly sold at prices equivalent to those of the present day, while the cost of making them, seeing how much less the tension was to provide against, must have been very much less. The old grand of fifty years ago was about the same price as the boudoir grand of the present day. To any one who will look at the two instruments, the stringing and framing of the one and of the other, the difference in the amount and expense of the work must be evident at once, and the comparative cheapness of the modern piano be recognised, as much as its superiority is established as an instrument over what the old grand in its best days could ever have been. The concert grand is, again, of a higher excellence, with which no old instrument can be brought into any comparison—in a question of price.

Concerning "stringed instruments," Germany produces the greatest number, but France, from Mirecourt, Département des Vosges, furnishes an important contingent. This Mirecourt in France, with Mittenwald in Bavaria, and Markneukirchen in Saxony, are the three factories for the people. All, old and young, father and son, mother and daughter, assist in making violins.

Mirecourt, in Lorraine, has thirty large factories for violins. In the year 1680, the first was founded by one Médard. The reputation his violins gained for him was so great, that from about 1700 to 1720, pupils from different parts of France came to him to profit by his instructions. The Mirecourt fiddle-makers use every pattern, but each, nevertheless, has his speciality in which he excels. The models chiefly followed are Stradarius, Guarnerius, Amati, and Maggini. The tone of these cheap violins—their prices begin at three francs and a half—is agreeable and singing, and they are of much service in academies and orchestras. The workmanship of them is good and neat. The varnish may to the taste of some be too red, but it must not be overlooked that these fiddles come mostly into the hands of the poorer classes, who like a showy appearance. This thriving little French town, which also produces guitars, zithers, and pianos, may be called the cradle of French *Luthiers*. Vuillaume, Mirmont, and other celebrated violin-makers were all born and brought up there. In Mittenwald, in Bavaria, about a hundred families live solely by the manufacture of stringed instruments. They have a peculiarly good material at hand. When this industry, about twenty-five years ago, suffered from the rivalry of Mirecourt and Markneukirchen, the Bavarian Government sent two of the cleverest young makers, at the expense of the State, to Paris and Brussels, and also to Munich, to learn all that could be acquired of their art in those capitals. Precaution was taken that good models of the best makers should be bought for imitation; and on their return these talented masters were employed in visiting each factory twice a week, to superintend the work and select the necessary materials. The price of the cheapest violin, in Mittenwald, is not more than *one shilling*! This manu-

facture has since deservedly recovered its high reputation. The most remarkable activity is, however, displayed at Markneukirchen, in Saxony, on the Bohemian frontier. Three hundred years ago manufacturers from this place brought their products to the fairs at Nuremberg, and have now nearly a monopoly in supplying America with musical instruments. The quantity of violins made there seems almost fabulous; the average production is 36,000 a year, but in one particular year as many as 54,000 were sold. The patterns the makers work after are very numerous; the catalogue of one dealer (Schuster) furnishes no less than 300 for violins, and 200 for bows. Fiddles for children are sold at *six shillings* a dozen, and others fit for use in village orchestras at from *seven shillings and sixpence* to *nine shillings* a dozen! The price rises in scale to £30 a dozen, which is the highest. Curious ugly figures and designs are found on the backs of some of these instruments: sometimes a burning castle, sometimes a shipwreck, or a lion. These are destined for musical negroes, who like, as well as pleasing sounds, something stirring and effective to look at. As Markneukirchen also produces a large quantity of brass instruments, the annual sum realised by instruments of all kinds made and sold there amounts to a million and a half of Prussian thalers (£220,000)! In making strings Markneukirchen has, in modern times, outdone Italy, as the annual receipt from this branch of trade is not less than half a million of thalers!

The zither, popular in Germany, but little known here, is made at Vienna, Munich, and in Saxony, and with much care; of these small instruments some three thousand are sold every year. Reed instruments are produced in the best manner, combined with cheapness, in France. In the Exhibition of 1862, flutes for 12 francs, and clarinets for 45 francs, were shown, admirable in tone, and of surprisingly neat workmanship. Hitherto the greatest number of brass instruments has been supplied by France, Germany, and Austria. It is only of late years that England has entered into competition with those countries by making them in any large number. One little instrument, the jew's-harp, is a most important manufacture to the lovely little town of Steyr, in Styria, for in the year 1860 no less than six millions were produced there. Also accordions (German "concertina") are of much commercial importance to Saxony and Vienna, which produce about 30,000 per annum. From these figures, taken as they have occurred to me, and without design, we find that the delightful art of music has not only, by charm of melody and harmony, tended to alleviate sorrow and soften pain; the manufacture of the instruments from which music is drawn has given daily bread to thousands and hundreds of thousands of families, and the extension of musical knowledge and enjoyment consequent upon the diffusion of music through all grades of society, a cheerful aspect of the present time, permits us to hope that it will long continue to do so. E. P.

Foreign Correspondence.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, 15th March, 1871.

THE programme of the seventh Philharmonic concert opened with the overture to Mehul's *La Chasse du jeune Henri*—once a favourite at all concerts, now quite out of

date. One of the smaller symphonies by Mozart followed. This symphony in C major has no minuet, and was composed in the year 1780 in Salzburg (*vide* Köchel's Mozart-Catalogue, No. 338). The most interesting part is the Andante, written in a very soft and melancholy style; it could not have been executed more delicately than by our orchestra. Bach's vigorous toccata in F major, in the excellent arrangement of Esser, was likewise performed magnificently. New was a symphony by a young composer of Vienna, Herr Jos. Forster. It is a respectable work, but wants originality, and suffers from the fault of all the first large compositions of young composers—of employing with too little economy the whole orchestra. The chief number of the fourth Gesellschafts concert was the most important composition "*Ein Deutsches Requiem*," by J. Brahms. Regarding the limited space at my disposal, I can give you only a small detailed account of this extraordinary work. It is divided into seven parts; the words are taken from the Holy Bible, and speak of the transitoriness of this world and the hope in the next life. The composition is one of the sublimest fruits of the last forty years; the influence of Beethoven's *Missa Solennis* is evident. The skilful treatment of all sorts of counterpoint is stupendous; the orchestral part admirable and never over-done; the choral writing excellent; in short, sublimity, grandeur, and science are united in a work which is an honour to our time. There are only two solo parts—baritone and soprano. The deepest impression is made by the second part, with its dead march; the third part, with baritone solo, finishing in a bold and striking manner—a double fuga, build on a pedal-point through 36 four-minim bars, kept on the contra D, by the contrabassi, violoncelli, tromboni, tuba, tympani, and organ—an effect quite overpowering. The fourth part, like the first, is in a suave and melodious manner; the fifth number, with a soprano solo of solemn and impressive character, interwoven with wondrous harmonies and abounding in scientific writing, imitations in augmentation, diminution, canons of all sorts, yet never stiff and hard or laboured. The sixth part is the summit of the whole. The shuddering of death, the gravity of transiency, are expressed with gigantic power. A triple fugue, bold in conception, shows the master educated in the school of the great Bach. After the impression of this enormous part, it was well done to finish the work by repeating a portion of the first part. Soft and quiet, ornamented with the mildest orchestra accompaniment, the work ends in a soothing manner. The reception of this masterpiece was enthusiastic, and the composer, who conducted with energy and skill, was called again and again. I allow myself to draw the attention of your choral societies to this Requiem. The execution is not easy, but I am sure the chorus will study it with zeal; as for the two solo parts, you have the excellent interpretation of Mdle. Tietjens and Mr. Santley. The performance takes an hour and a quarter; the translation would be easy enough; it wants only to copy the single lines from the Holy Bible, and to change some notes caused by the English words, with the co-operation of the composer. As your excellent Oratorio concerts conducted by Mr. Barnby were not frightened at Bach's *Passion*-music, I hope they will also take an interest in a work of a living composer—of a conscientious and richly-gifted artist who, like his friend Joachim, free from egotism, has only in view the dignity of his art. The aria with violin obligato by Mozart, sung by Frau Wilt in the same concert, is noticed in Köchel's Catalogue, No. 490 (Rec., "Non piu! tutto ascoltai;" Aria, "Non temer, amato bene"). This aria, well fitted for a mixed programme, was composed in Vienna in the year 1786 as an additional air in Mozart's *Idomeneo*; it is published by

Breitkopf and Härtel as No. 11 of a collection of 12 airs by Mozart.

The second concert of the Singakademie was adorned by some interesting choruses: "Agnus Dei," by Ph. Em. Bach; two madrigals by Dowland and Morley; "Frühling," by Vierling; the well-known hymn by Mendelssohn, for soprano solo and chorus; and two songs for double chorus by Schumann ("Ungewisses Licht" and "Talisman"), both specimens of striking choral writing. The pianist, Herr Jos. Labor, performed Beethoven's sonata in G major, Op. 31, with truly ideal perfection. He gained much applause; likewise Frl. Anna Schmidler by her delivering of three Lieder, by Schubert and B. Hopffer. The music-seller, J. P. Gotthard, arranged a second "Novitäten Soirée," in which his last publications were performed by a number of artists. Again it was Schubert who delivered four new numbers: two songs by Metastasio ("Non t'accostar all' Urna" and "Guarda, che bianca luna"), a sonata, A minor, for violin (originally arpeggione) and piano, and an unfinished sonata, C minor, for four hands. Ig. Brüll, an industrious young composer, was successful in his concert with Beethoven's sonata, Op. 111, and Schumann's Carnival. Bernhard Scholz, Kapellmeister from Berlin, composer of the operas *Ziethen'sche Husaren* and *Morgane*, invited a circle of musical friends to hear some of his compositions, as a trio and quintett for piano, songs, and duetts. They are formed in an unexaggerated style; the composer played the piano part, and proved himself a pianist of solid order. Some other concerts took place in the saloons of Streicher and Bösendorfer, the two eminent piano-makers, but my space forbids to follow them; I mention only the Quartett-soirée by L. Jansa, with which he took leave of the public. You know him well, this honourable old man (born in the year 1797), once member of the Hofcapelle and dismissed in the year 1851, having taken part in London in a concert for the relief of the Hungarians. Time has changed: Jansa enjoys a small pension, and the Hungarians, for whom he suffered, play now the first violin in this land.

The next weeks will be very rich in musical enjoyments. It is our height of the season, which finishes just when your summer season begins. The Gesellschaft der Musikfreunde gives two extra concerts; the first quite resembling an international concert, with foreign artists: Grützmacher (violin), Wieniawsky (violin), Nicolaus Rubinstein (piano), Vogl (tenor), Hill (basso), &c.; in the second concert will be performed Bach's *Matthäus-Passion*. The programme of the next concert of the Akademische Gesangverein, for the first time under the conductorship of Ed. Frank, will include Brahms' *Rhapsodie* ("Fragment aus Göthe's Harzreise im Winter") for alto solo, male chorus, and orchestra, Op. 53, and "Das Liebesmahl der Apostel," by Richard Wagner; the Haydn-verein performs the *Creation* and the "Seasons" as centenary celebration of this institute; there is also the third concert of the Singakademie, and the last Philharmonic concert, and some private concerts. I now take leave of the concert-room, to enter the more pretentious Opera.

The Opera suffered much all this time by indispositions of the singers, suddenly and not suddenly. It is the custom to give every Sunday the programme for the whole week; but it is like a wonder when it can be once adhered to. In the last weeks it happened often that the announced opera was changed three and four times during the day, to give way at last to a worn-out opera, as *Norma* or *Tell*. I give you the whole programme from the 15th February to the 15th March:—*Masaniello*, *Romeo and Juliette*, *Faust*, *La Juive*, *Domino Noir* (each twice); *Fliegende Holländer* (three times); *Rigoletto*, *Afrikanerin*,

Barnby
Jansa

Phil. Soc.
Apr 1871

6653

sep. 623.

Norma, *Tannhäuser*, *Figaro's Hochzeit*, *Mignon*, *Tell*, *Freischütz* (each once). That is fourteen operas by ten different composers in twenty-one evenings; the rest (seven evenings) with the ballets: *Gisela*, *Flick and Flock*, *Monte Christo*, *Satanella*, *Sardanapal*. One evening was a mixed representation for the benefit of the sufferers by the last inundation of the Danube. The *Fliegende Holländer* continues still to attract the public; in preparation is *Rienzi*, which, though one of the oldest operas of Wagner, never was performed in Vienna. The rôle of Elizabeth in *Tannhäuser*, performed till now by Frau Dustmann, was sung by Fräulein Ehnn; but this time she could not reach the former. The opera *Faust* was represented with Walter (Faust), Mayerhofer and Schmid alternating (both excellent Mephistopheles), Ehnn and Minnie Hauck alternating (Margarethe). In *La Juive* Herr Ellinger, from Pesth, sang the rôle of Eleazar, being invited for this evening to save the efforts of the much-occupied tenors Walter and Labatt; the third, Herr Müller, is convalescent, and will be shortly on his way for London. The most conspicuous musical event was the performance of the charming opera *Le Domino Noir*, first representation in the new Opera House. All the rôles were in the best hands, first of all that of Angela, once a first-rate representation of Mdle. Artôt's. The very talented and industrious Mdle. Hauck, though she is not so eminently gifted as the former, sang and played with natural grace. She never sang the rôle before, as also many others, which she studied in Vienna in so short a time, and not yet well acquainted with our language. Her rendering of Angela was truly appreciated by the public. She is again engaged for two years—a real gift for our opera comique. The other representations, Fräulein Gindele (Brigitta), Herren Walter (Horatio Massarena), Rokitsansky (Gils-Perez), and our famous basso Herr Mayerhofer (Lord Elfor), proved an exquisite ensemble. This result is the more valuable as the large Opera House, as I mentioned formerly, is not at all fitted for the comic opera. The *mise-en-scène* of the opera was handsome; orchestra and chorus left nothing to be desired—in short, the whole representation, under the eminent conductorship of Herr Herbeck, was one of the most prosperous evenings in this house of splendour and lustre.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, March, 1871.

THE concerts during the last six weeks here in Leipzig brought only two prominent events. The first and most important one was the performance of Handel's oratorio, *Samson*, at the eighteenth Gewandhaus concert, on the 2nd of March; the other was the presentation of *Elijah* by Mendelssohn, on the 10th of March, in the Thomas-kirche, by Riedel's choir.

Samson we have, to our great regret, missed during the last eight years from the programmes of our concerts here. Now this noble, incomparable work of art, in its sublime majesty, its deep devotion and feeling, in its might, its imperishable freshness and never-withering youth, came again before us, not failing to make the most vivid impression, although its performance in the comparatively too small room of the Gewandhaus, partly through the limited number of voices, partly through the want of the organ, could not bring all the beauties of Handel's masterwork into full relief. However, the above-mentioned shortcomings influenced the performance but little, as all the performers evidently felt the inspiration of their lofty task; consequently they not only steered

clear of all mishaps, but exhibited a deep-felt earnestness and a sublime and elevated tone. The chorus, although compared with the orchestra too weak in number for the more powerful passages, was effective by its freshness, certainty, and precision, not less than the beautiful quality of the voices. The orchestra performed its technically easy task most carefully. Of the soloists I must name Herr Gura as Manoaah first. This excellent artist sang his part with deep feeling, and in some passages with an expression of sacerdotal grandeur and dignity.

Not less worthy of praise was the representation of Michah by Fräulein Schmidt, from Berlin. This lady we heard first in a concert of the English organist Carter, of which I shall have to speak presently. Fräulein Schmidt is in possession of a beautiful, carefully trained alto voice, even in all parts of the register, and of great compass. Both the noble *timbre* of the voice, and the way it is used for artistic purposes, are praiseworthy. On the other hand, the performance of Herr Wolters, from Brunswick, who sang the part of Samson, can only be called passable. To our thinking the representation of this part suffered through want of power of his voice. Herr Wolters' tenor could only represent in Samson the ailing, half-broken hero; in all the more powerful passages his voice was too weak. Fräulein Gips sang the part of Delilah neatly and purely, but there was a want of the sensual tempting in her performance, which seems to have been intended as characteristic of this part by Handel.

The performance of *Elijah* deserves the warmest acknowledgments of all friends of music. The solos were in the hands of the ladies Weckerlin from Dessau and Nanitz from Dresden, Messrs. Robert Wiedemann and Ehrke from here. The two ladies sang their parts in every respect excellently, also Herr Wiedemann was good. Herr Ehrke, who at the last moment had to take the part of Elias in place of Herr von Milde (suddenly taken ill), satisfied the expectations, which could, under such circumstances, naturally not be of the highest. Chorus and orchestra were equally good.

Of interest were also the sixteenth concert on the 9th, and the seventh Chamber-music Soirée on the 11th of February in the Gewandhaus. Both evenings were particularly attractive, through the assistance of the Cologne Capellmeister, Herr Dr. Hiller. The honoured guest brought a whole collection of new works of his composition with him. These were "Suite" for the pianoforte, played by Herr Hiller very neatly, without being much appreciated by the public. On the other hand, his "Zwei Gesänge für weibliche Stimmen," "Nachtlied," and "Frühlingsgelaute," found the warmest reception. The last song had, in fact, to be repeated. Both songs are lovely and taking, and form a valuable addition to the choruses for female voices, of which there are not a great many. A new overture by Hiller to Schiller's *Demetrius* formed the finale of the concert. Of the new compositions by Hiller this work is, at all events, by far the most important one, both as regards invention, construction, and instrumentation. The overture was executed with fire and impulse under the direction of the composer.

In the Chamber-music Soirée, on the 11th February, Herr Hiller played, together with Messrs. David, Hermann, and Hegar, his quartett for pianoforte, violin, viola, and violoncello (Op. 133). The great length of this work makes the want of interesting subjects all the more felt, and Herr Hiller could only obtain a *succès d'estime*. Much more taking were the three solo pieces for pianoforte, "Gavotte," "Sarabande," and the often-played and deservedly popular "Zur Guitarré." Herr Hiller played

these fine and ingenious compositions highly tastefully, and reaped much applause.

The eighteenth Gewandhaus Concert, on the 16th of February, brought, besides the excellently executed orchestral works, symphony in D major, by Mozart, and suite in canonical form, by Grimm, solo performances by our highly-esteemed Concertmeister Ferdinand David, and aria from *Don Giovanni*, "Io crudel," aria by Lotti, and songs by Mendelssohn and Schubert, sung by Fräulein Anna Regan, from Vienna. Herr Concertmeister David played Mozart's concerto in D major, and Andante and Chaconne for violin with figured bass, by Leclair, with the high technical perfection, and the fine feeling and noble expression, which have stamped him as an artist of the first class on his instrument, and for which he has always been honoured and esteemed. Fräulein Regan possesses a well-sounding but not very powerful voice, but uses the same in such a truly artistic, intelligent, and tasteful manner, that she wins every heart. Particularly lovely and charming was the young lady in the rendering of the aria by Lotti, and the songs.

The concert for the benefit of the Orchester Pensionsfond of the Gewandhaus, on the 23rd of February, was a true Pasticcio as regards the many-coloured programme. It was opened by the "Friedensfeier" overture, by Reinecke, the same of which I spoke so highly in my first letter. The greatest enthusiasm was caused by Herr Lotto again, who played Viotti's D minor concerto (with a cadence introduced by the famous virtuoso), and the "Witches' Dance," by Paganini, with more than wonderful bravura and precision. A very excellent performance was also the duet from *Euryanthe*, sung by Frau Peschka-Leutner and Herr Gura.

The Chamber-music Soirées have, unfortunately, come to an end for this season with the eighth evening, on the 25th of February. I say unfortunately because those evenings used to bring invariably the noblest, purest enjoyment. Bach's concerto for two principal violins, with accompaniment of two violins, viola, and bass, formed the commencement of the concert. The solo violins were in the hands of Herren David and Röntgen. The work contains a deeply affecting, wonderful largo movement. Beethoven's A minor quartett (Op. 132) made the finale, after Capellmeister Reinecke had played the fantasia and fugue in C major for the pianoforte, by Mozart, in incomparably beautiful style.

Mr. George Carter, from London, gave also here, on the 12th of February, a concert in the Nicolai-kirche, in which he proved that he fully deserves the reputation which had preceded him as one of the first of living organists. Mr. Carter possesses great expertness in using pedals and manuals, masters the giant instrument with never-failing certainty, and thoroughly understands how to register. The works which he played were a sonata in D minor by Ritter, allegretto from Mendelssohn's "Hymn of Praise," arranged for the organ; very effective variations of his own composition; prelude and fugue (E minor) by Bach; and the Barcarole from Bennett's concerto in F minor. The concert was assisted by the ladies Adler and Schmidt (the latter of whom I mentioned above as taking part in the performance of *Elijah*) and Herr Gura.

From Berlin I have to report the re-appearance of Madame Lucca as Zerline in Mozart's *Don Giovanni*. The Hofoper has now received back its most popular and excellent singer. Out of the great number of concerts in Berlin, I will mention the concert of the Cathedral choir. Both the programme and the performance deserve praise throughout. From the rich programme the best numbers were, "Fürchte Dich nicht," by Bach, and the

motetto "Nimm von uns Gott, Herr," by Hauptmann. I do not know whether Hauptmann's church compositions are known in England, and have been introduced to the excellent English choirs; but as Hauptmann's name is to be found but seldom on programmes of concerts in England, I will not omit to draw attention to the church compositions of the deceased Thomas-Cantor, and will, besides the motetto mentioned, name the grand mass (G minor) with orchestra; Salve Regina, for mixed chorus, with organ; three church pieces (Op. 43) with orchestra; the motett "Ehre sei Gott in der Höhe," for male chorus, with trombones and horns; six sacred songs for four parts, mixed chorus *à capella* (Op. 42), and the mass for double chorus. These works by Hauptmann are amongst his best; they are pure in style, true in feeling, and devout in expression.

Joachim played before his departure for London, on the 6th of February, at the Konzerthaus, his Hungarian Concerto and Spohr's Dramatic Concerto; both performances were followed by never-ending applause.

At Breslau the last Orchestra Concert of this season will be under the direction of Herr Capellmeister Seifritz, the founder of this institute, Herr Dr. Damrosch leaving there to follow an honourable invitation to New York.

The Florentine Quartett of Messrs. Jean Becker, &c., gave in Hamburg five Quartett Soirées, attended with the greatest success. The performance of these players, so highly finished both as regards mechanism and expression, will assure them hearty reception wherever they may go. Also at Dresden these gentlemen have met with full recognition.

Herr Capellmeister Carl Reinecke, the excellent director of the Gewandhaus Concerts, one of the best pianists of the present day, esteemed and honoured also as composer, has told me that—after the season here has been closed by the performance of the *St. Matthew-passion*, by Bach, on the 7th of April—he intends to leave for England on the 8th. He will first play in Bradford, Leeds, and Manchester, and then in London. You will have an opportunity to hear, under his direction, the Friedensfeier Overture, of which I have spoken so highly in my letters. Besides, he will play his trio (Op. 38); concertstück (Op. 33); "La Belle Griseldis," for two pianofortes; variations on a theme by Bach (Op. 52); and some smaller works, such as nocturnos (Op. 69), ballad (Op. 20), and others. All these compositions by Reinecke are distinguished by nobility and delicacy of invention, as well as finished mastery of form and shape. The English public has already twice had occasion to become acquainted with Herr Reinecke, and I have no doubt but that it will get to know, esteem, and honour this noble and intellectual artist more and more.

Correspondence.

ARTISTIC CONSCIENTIOUSNESS.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In the old Troubadour days, when poet, composer, and executant were united in one individual, there can be little doubt but that the original intentions of a generator were faithfully retained by the reproducer. Of course, under such circumstances this could not have been otherwise; but now, in our day, the conditions of musical art are changed—perhaps not for the better, but still they are changed—and we have to take them as we find them, and not treat matters hypothetically. Song now has assumed a kind of tri-une form—the words of one man being set by another to certain symbols convertible into music, while to a third is delegated the reproduction of these in the form of sound; in other words, this third or middle man does not create, but is commissioned to repro-

duce in a living form what otherwise would be to most persons but dead matter. Thus to a vocalist—when he has given the melody and attached the words in the best form on a substratum of quality (his obvious duty)—is left solely a limited amount of light and shade (inflection), and a still less amount of variability in speed. This is his province in the distribution of art-labour. Probably the limitation in the demand on a vocalist's brain-power, is the cause of the licences pointed out by you in your article as taken by singers; yet an action prompted by ignorance, by stupidity, or by conceit can scarcely be brought forward as an argument against the action itself, but solely against the influence which dictated it; the action may be a right one in itself, but wrong in so far as its motive is base, and its application unjust. Now a composer who deposes to another man the privilege which he himself possesses to render his own works, virtually takes that man into partnership with himself, and cannot for one moment expect that all the freedom shall be his while his co-worker is bound down to a thralldom little short of slavery. The article on this subject would seem to imply such proposition. It is true that a renderer "is bound in common honesty as far as possible to reproduce the original intentions of the writer;" but it is equally true that a writer may not have succeeded in representing those original intentions—nay, more, he may know that he has fallen short of his conceptions of the subject he has selected to represent. Under such circumstances it is, it must be, admissible for a vocalist to make any alterations which can be logically proved to carry out in a better manner the original intentions of the writer; moreover, the reproducer is entitled to claim the credit arising from such improvement. The real fault lies in the want of collateral education both in writers and in renderers; imagination is, as we are told by metaphysicians, a thing needing restraint, and not an effect of laboured constructiveness, and so long as imagination runs wild, uncontrolled by strict logical reason, we shall always have writers who will degrade art by a neglect of context, and renderers who will degrade art by selfish and egotistical motives. "Art," says Dr. Ruskin, "followed as such and for its own sake, irrespective of the interpretation of Nature by it, is destructive of all that is best and noblest in humanity;" then, when art is rightly followed, we may hope to find singers who can and will alter music for the better presentation of original intentions, and we may hope to find musicians who will take from their co-workers such alterations with gratitude, rather than with disgust.—I am, Sir, yours truly,

CHARLES LUNN.

Edgbaston, Feb. 23, 1871.

[Our correspondent's letter referring to the leading article in our February issue arrived just too late for insertion last month. We have much pleasure in inserting it now, as it is only fair that both sides of a cause should have a hearing. At the same time we cannot see that he has made out his case. We do not admit that the composer, under any circumstances, virtually takes the performer into partnership with himself. If the principle be carried out to its full extent, any man who writes a quartett for four voices, thereby gives any one of the four singers who may perform it the right to make any improvements which can be logically proved to be such. All four might be able to make really judicious alterations in their own parts, and if each did that which was good in his own eyes, the probable result would be something fearful to imagine. And if one singer may do this, why not four? But our article referred more especially to the tampering with the works of the great masters; and surely our correspondent would not maintain that Handel, Mozart, or Beethoven had not succeeded in reproducing their own original intentions! If a man does not know what he wants to say, or how to say it, he has no business to compose, and his music will certainly not be worth performing.—ED. M. M. R.]

Reviews.

Concertone, für 2 Solo-Violenen, Oboe, Violoncell, und Orchester, von W. A. MOZART. Partitur (Concertone for Two Solo-Violins, Oboe, Violoncello, and Orchestra, by W. A. MOZART. Full Score). Hamburg: A. Cranz.

THE wonderful fertility of Mozart's genius is one of the most remarkable phenomena in the whole range of musical history. Probably no composer ever wrote so much—certainly none ever wrote so many masterpieces—in such a short life. The wonderfully laborious and exhaustive catalogue of his works compiled by Dr. Köchel, and published in the year 1862, enumerates 626 distinct compositions from his pen; and when it is considered that the list includes twenty-three operas (several of the scores of which fill four or five hundred pages of manuscript each), forty-nine symphonies,

forty-six concertos, and twenty masses—to say nothing of smaller vocal and instrumental works of every description—it is perfectly astounding that in a life of only thirty-five years one man should have been able to accomplish so much. And if the quantity of Mozart's music is astonishing, scarcely less so is its wonderful charm. Of course, writing so much as he did, it is only natural that he should not always rise to the full height of his powers. Many of his pieces are undoubtedly weak; some are merely boyish attempts at composition, while others, written for a particular occasion, or for a special performer, and frequently in great haste, are deservedly consigned to oblivion. But after taking away all such, the number of works which will probably continue to delight musicians to the end of time is wonderful. It is not surprising that out of such an enormous collection, many pieces should be still unpublished, and that eighty years after the composer's death we should have to announce the appearance of a new work (if we may so speak) from his pen. The piece now before us is assigned by Köchel to the year 1773. It is therefore an early work of its author; but it bears throughout the impress of his peculiar style. In the present day, when technical execution has made such advances, and concertos are but too often heaps of meaningless difficulties, many violinists would perhaps look with contempt on the solo passages which Mozart has written for the players; yet performers with a pure tone and fine style, who know how to make their instrument speak, would be sure of their effect with an audience. The first oboe, curiously enough, has a double function. In the *tutti*s and in some of the solo passages, it is treated as merely a constituent of the orchestra; but from time to time, it steps out from among the other instruments and becomes "concertante." The solo-violoncello is treated in the same manner. The work is in the usual form of a concerto, and commences with a spirited *allegro* in c (common time), in Mozart's most pleasing manner, with a triple cadenza at the end for the two violins and oboe, which is written out in full. The *Andantino grazioso* (F major 3-4), is exceedingly melodious and elegant; and the final *Tempo di Menuetto*, though (as is often the case with our author) inferior to the rest of the work, is bright and lively, and forms a good conclusion to the whole. The score is most beautifully engraved; and we should add that an arrangement of the concertone for two violins and piano is also to be had. In this shape it will be available, and certainly acceptable, to all lovers of Mozart.

Sextett, for Two Violins, Two Violas, and Two Violoncellos. By JOHANNES BRAHMS. Op. 18. Berlin: N. Simrock.

Trio, for Piano, Violin, and Violoncello. By JOHANNES BRAHMS. Op. 8. Leipzig: Breitkopf & Härtel.

Quartett, for Piano, Violin, Viola, and Violoncello. By JOHANNES BRAHMS. Op. 26. Berlin: N. Simrock.

Trio, for Piano, Violin, and Horn (or Violoncello). By JOHANNES BRAHMS. Op. 40. Berlin: N. Simrock.

IN the year 1853, Robert Schumann, in his "Neue Zeitschrift für Musik," announced the appearance of a new star on the musical horizon; and spoke of him as a musical Messiah, who was to usher in a fresh dispensation, and accomplish what he (Schumann) had only striven to attain. This new light in the firmament was Johannes Brahms; and the first performance of some of his works at Leipzig was the signal for the outbreak of a great controversy among musicians. The party of the "Romantic" school were enthusiastic in their praises; their watchword was "Schumann is great, and Brahms is his prophet." On the other hand, the "moderate" party, as they were termed, while accrediting the young composer with great talent, found in his works much harshness, want of mastery of form, and immaturity. The dispute may be said to be still undecided. Herr Brahms has taken a leading position among the composers of the New German school; but his claims to a place in the first ranks of musical creators are by no means universally admitted. The new "Gospel according to John," is not everywhere accepted; and it has therefore been with considerable interest that we have examined the works now under notice, that we might form an unprejudiced judgment as to their merits. Now the first thing that strikes us in reading them is that Herr Brahms is a very unequal writer. By far the best of the compositions before us is the sextett for stringed instruments. The ideas are original throughout, and often very striking, and the work is to a great extent free from that over-elaboration and diffuseness which seems to be Brahms' great fault. The opening movement is charming, from beginning to end; the variations in D minor which form the slow movement are very interesting, and the finale is full of pleasing melody, though too much spun out in the middle portion. This is the work which was recently performed at one of Mr. Henry Holmes' chamber concerts, and those who peruse the score will not be surprised at the favour with which it was received. It shows us the composer at his best. The two trios and the quar-

tett exhibit him in a less favourable light. He is evidently a man who thinks for himself; his subjects are always unborrowed; but there is a want of clearness of form, and a tendency to over-development, which seems more or less to characterise all the modern German school of composition, and which greatly impairs the effect of the whole. We do not forget that the same criticisms were made with reference to Beethoven's music at the time of its appearance; and it is possible that the time may come when Brahms' works may be accepted as a model; but until thought and idea comes to occupy only a secondary position, and elaboration is considered the one thing needful, we do not see how this can take place. Melody in all these works, except the sextett, is subordinate to harmony; and the vagueness of the thematic treatment causes them to resemble a series of fantasias for three or four instruments, rather than classical compositions such as we are accustomed to meet with. There is much in all of them that will be interesting to musicians; but we much doubt if they, or any similar works, are destined to effect the revolution in the art which Schumann predicted.

Arrangements for the Organ. By EBENEZER PROUT. London: Augener & Co.

ORIGINAL composition for the "king of instruments" has by no means ceased since Mendelssohn contributed—in his three preludes and fugues, Op. 37, and his six sonatas, Op. 65—the grandest specimens after Bach. Some admirable pieces have appeared from time to time, by English as well as by Continental composers; worthily increasing the already large repertoire of the organist, and supplying a want which has become much greater during recent times, when the organ has been raised in importance, and the performers on it have augmented in numbers and skill, in this country. A special feature of this progress has been the multiplication of arrangements from vocal and instrumental works, both sacred and secular, whereby the organ is made to realise, among many other effects, the vast combinations of chorus and orchestra, and the resemblance to various contrasts of different instruments—results not otherwise possible. The use of the pedals as independent agents, now so universal with organists, confers an advantage similar to the addition of a third hand; and a single player, on an instrument of adequate scope, can now reproduce the most sublime and complex music of the grandest composers—Bach, Handel, and Beethoven—in a manner approximating to the effect of the original scores. An objection to many collections of arrangements for the organ is, that they go largely over the same ground; and the purchaser of several finds that much of the contents of each is the same. In the work now referred to, but very few of the twenty-four numbers have appeared before in this shape. Four (Nos. 3, 6, 15, 24) are extracts from Bach's sublime Church cantatas—the scores of which are only accessible to subscribers to the long series of volumes published by the German Bach Society, that are not to be obtained separately. In addition to these are many movements from other sources which have been left untouched by adapters for the organ: Bach's Christmas Oratorio, and his Mass in B minor; Cherubini's 2nd Mass, Handel's Chandos Anthems, and some of his ignored oratorios, with secular works of Mozart, Clementi, Dussek, and Beethoven, have contributed extracts of high value and interest to the volume of Mr. Prout—who has brought to his task long familiarity with the works of the great masters, practised skill as an organist, and earnest zeal in the undertaking now referred to. The arrangements are made (as all such arrangements should be) in three staves; the pedal part being independent of the manuals. Full directions are given for combinations and changes of stops; and the volume—beautifully printed and engraved—is an addition of great and permanent value to the organist's library.

Original Pieces for the Organ. By SCOTSON CLARK. 15 Numbers. London: Augener & Co.

MR. CLARK'S music has achieved a considerable degree of popularity; and an examination of the pieces now lying before us makes the explanation of such popularity very simple. All his compositions are distinguished by pleasing and intelligible, if not strikingly original, melody; he has the happy knack of writing what will catch the ear, and his compositions are designed with a thorough knowledge of the instrument for which he writes, and are, moreover, always tolerably easy. It is not, therefore, to be wondered at that they should have a large sale. Most of these organ-pieces will be found suitable as voluntaries: some of them—such as the "Melodies," Nos. 5 and 6 of the collection, and the "Communions," will be useful as opening movements, while the offertories and marches, though written in the light French style of Wély, will find acceptance in many churches where lively voluntaries are in favour. The composer has judiciously marked the stops throughout; and all the

pieces can be played, by a little management, on organs of a moderate size.

Glad Tidings, Caprice; Jolie Babette, Styrienne; White Lilies, Melody; Singing Rills, Caprice; Rigolotto, Guillaume Tell, Don Pasquale, Fantasias, for the Piano. By EDOUARD DORN. London: Augener & Co.

WHEN a really good musician lays himself out to write simple pieces for the benefit alike of pupils and teachers, he confers a positive boon upon the musical profession. Those who have many lessons to give, and who are conscientious as to what they teach, know how difficult it is, in spite of the vast quantity of new music continually published, to find pieces suitable to the capacity of average school-girls, and yet which are not such pitiful stuff as to be only fit for the waste-paper basket. Of course, there is classical music easy enough to be within the reach almost of beginners; but, to say nothing of the unfortunate fact that giving classical music to some pupils is like "throwing pearls before swine," it would be a great mistake to teach only such music, even in cases where it would be appreciated. Herr Dorn's pieces supply exactly what a good teacher would require. They never aim at being deep; all are simple in form, tuneful, brilliant, and reasonably easy. The composer is evidently capable of greater things than these, but he has written down to the popular level, without writing trash. We fancy we see him laughing in his sleeve as he inserts such directions as *Con entusiasmo*, *Con furia*, or *Con civetteria*—which last phrase, by the way, we never remember to have met with before. The operatic arrangements are effective and showy without being too difficult; and both they and the original compositions may be cordially recommended as drawing-room pieces which are sure to be popular.

Let my Entreaties (Se i miei Sospiri). Aria di Chiesa, 1667, by STRADELLA, for Soprano or Tenor with Piano.

Ditto for Alto or Baritone with Piano.

Ditto for Soprano or Tenor with Piano and Harmonium (or Violin, or Violoncello), arranged by E. PROUT.

Ditto arranged for Organ, by E. PROUT. London: Augener & Co.

STRADELLA'S wonderfully pathetic and beautiful aria (also known under the name of "Pieta, Signore") has been introduced at concerts in this country on more than one occasion, and is pretty generally known to musicians. It is, therefore, only necessary here to notice the appearance of these various editions. That for the voice, with accompaniments for piano and harmonium, will be found useful to those who have the two instruments at their disposal, as very little music is published for the same combination; and both the vocal and instrumental parts are quite easy enough to be within the reach of average amateurs. The arrangement for the organ by Mr. Prout is also very simple—indeed, the nature of the music prevents its being otherwise—and will be suitable as an introductory voluntary.

In the Beginning was the Word. Sacred Cantata, with Piano or Organ accompaniment, arranged from the Orchestral Score. Composed by LEO KERBUSCH, Mus. Doc. London: Augener & Co.

FROM the internal evidence, we should guess that this work was an exercise for a degree, as there is a great deal of scientific writing in it, which proves its composer to be a careful and diligent student. We cannot but think Dr. Kerbusch to have been very unfortunate in his text. The opening verses of the Gospel according to John are not particularly suitable for musical illustration; and none but a composer of genius could draw much inspiration from such words as those of the chorus, page 26, "Which were born not of blood, nor of the will of the flesh, nor of the will of man, but of God." The cantata is a somewhat curious mixture of styles. The opening chorus is one of the best movements in the work; it is written in a solid and ecclesiastical style, and the short phrases for chorus *piano*, near the close, interspersed with passages of recitative for a bass solo, are well conceived and effective. The following piece, a bass solo with chorus, "In him was life," is written somewhat in Handel's manner, with long and florid "divisions" for the solo voice, that give an exceedingly old-fashioned character to the music. After a tenor recitative and air, which are not very striking, occurs a chorus, "That was the true light," treated fugally, and containing some very good passages of close imitation. The duet for soprano and alto, "He was in the world," is as modern in style as the bass solo already mentioned is antiquated. It is not without points of interest; but why does Dr. Kerbusch begin the piece in C, and close it in F? The eight-part chorus, above adverted to, "Which were born not of blood," is somewhat weak; but the unmusical nature of the words may well account for this. After a few bars of soprano

solo, "And the Word was made flesh," we reach the final fugue, "And we beheld his glory," in which a not very interesting subject is well treated. On the whole the work shows more musicianly study and technical acquirements than inventive power; its great want is individuality of style and unity of conception.

Deeply-Flowing Ebros (Fluthenreicher Ebros), Song for Voice and Piano, by ROBERT SCHUMANN (London: Augener & Co.). To those who have heard Herr Stockhausen sing this most exquisite song, any commendation of it on our part will be superfluous; but for the sake of such readers as may be unacquainted with it, we may say it is one of the very finest of its author's many beautiful "Lieder." The melody is exceedingly charming, though very simple, and set off with a most original accompaniment. It is published both in D (the original key) and in G, so as to be accessible by any voice. In addition to the original German words an English version is added. No admirer of Schumann ought to be ignorant of this most characteristic example of his genius.

Hymns, Tunes, Chants, and Kyrie Eleison, composed by ARTHUR G. LEIGH (London: Novello, Ewer, & Co.), are well written and pleasing; but it is almost impossible to do anything really new in either the hymn-tune or the chant, and we find nothing in these to distinguish them from others of the same class.

Tarantella for Piano, by HORTON C. ALLISON (London: Duncan Davison & Co.), is a capital piece, and one that we are glad to be able to commend unreservedly. The subjects are well chosen, and admirably treated; and we feel sure that the composition has only to be known to be appreciated.

The Streamlet, Sketch for Pianoforte, by T. ALBION ALDERSON (London: Ashdown & Parry), is a good finger-exercise, and nothing more.

Hilda, Serenade for the Pianoforte, by T. ALBION ALDERSON (London: Ashdown & Parry), is written in the conventional "drawing-room" style, and has the merit of not being too long.

Valse du Printemps, par W. WASSERZUG (London: Augener & Co.), if not particularly original, is spirited and brilliant, and will be useful as a teaching piece.

Variations on "Drink to Me Only," by WESTLEY RICHARDS, Op. 2 (London: Lamborn Cock & Co.). The form of variations so frequently and effectively used by the older masters, has of late years been almost entirely superseded by the freer "Fantasia." There is, however, no reason why composers should not still make use of it; and Mr. Westley Richards has, we think, shown sound judgment in the form he has chosen for this piece. His variations on the old song are more classical in form and style than the larger part of the new piano music now written; and, it need hardly be added, the piece is certainly not the worse on that account. The harmony is good, and the passage-writing elegant and interesting to the player. We can honestly recommend the piece to teachers. We would suggest to the author that it seems to us there is one more bar wanting at the end of the finale. Or had Mr. Richards the first movement of Beethoven's symphony in B flat in his head, where the same thing occurs?

Classical Gems for the Pianoforte, by Dr. ARTHUR S. HOLLOWAY, Nos. 2 and 3 (London: J. Bath), are two easy and very good arrangements for the piano of the "Gloria" from Mozart's 12th Mass, and "I know that my Redeemer liveth." Both are very well done, and being, moreover, not at all difficult, will be found useful for young pupils.

Ave Maria, Solo Motett for Soprano or Tenor, by Dr. A. S. HOLLOWAY (London: T. Richardson & Son), is an elegant solo, well harmonised, and easy to sing. From a few indications in the accompaniment, it appears to have been originally written with orchestra.

MUSIC RECEIVED FOR REVIEW.

Bunnett, E. "Te Deum Laudamus," in Chant form. (Pardon & Son.)

Bunnett, E. "An Evening Service," in F. (Novello, Ewer, & Co.)

Bunnett, E. "Ave Maria" for six voices, with Harmonium or Piano. (Novello, Ewer, & Co.)

Grundy, C. B. "Bless the Lord, O my Soul." Anthem for four voices. (Novello, Ewer, & Co.)

Grundy, C. B. "Two Preludial Pieces for the Organ." (Liverpool: Hime & Son.)

Monk, James F. "Song to Music." (Weippert & Co.)

Old, John. "The War Horse." Trumpet March for the Piano. Ashdown & Parry.)

Phillips, A. "Song of the Martyr." (Alf. Phillips.)

Short, J. "St. Patrick's Day." Patriotic Song. (Birmingham: J. Short.)

Concerts, &c.

CRYSTAL PALACE SATURDAY CONCERTS.

THE special feature of the concert on the 25th of February was the fine performance, by the band, of Schumann's first symphony in B flat, Op. 38. On this most interesting and suggestive work we would gladly, did space admit, write a whole column; possibly on some future occasion we may notice it in detail. Composed in the year 1841, it appears to have been its author's first essay at writing for the orchestra; and, though less representative of his peculiar style than his later symphonies in C and E flat, it contains a more flowing vein of melody, and appeals more to the sympathies of a mixed audience, than either of those works. The influence of Schubert's great symphony in C, with which Schumann had recently made acquaintance, and of which he has written in such glowing terms, is distinctly apparent in the instrumentation, and particularly in the rhythm and swing of the first *allegro*; while traces of Beethoven are also to be found here and there in the work; and yet, with all this, the symphony bears the impress of the mind of an original thinker; and the *larghetto* especially is as "Schumannish" as anything that ever fell from his pen. The performance, with the exception of one little slip in the *pianissimo* passage for trombones at the end of the slow movement, was as perfect as it could well be. The overtures were Cherubini's *Hôtelier de Portogaise*, and Berlioz's *Benvenuto Cellini*. Mr. Henry Holmes gave a very good reading of Spohr's violin concerto in E minor (No. 15)—not one of its author's best works. The vocalists were Mdlle. Leon-Duval and Mr. Santley.

On the 4th of March the opening piece was Auber's light and sparkling overture to *Zanetta*, and the finale, Mendelssohn's Wedding March; the remainder of the concert was taken up by a very good performance of Mr. J. F. Barnett's *Paradise and the Peri*; as we spoke of the work on its recent performance at St. James's Hall, it is needless to do more than repeat our favourable opinion of it as a very pleasing and thoroughly musicianly composition. The soloists were Mesdames Vanzini and Patey, and Messrs. Vernon Rigby and Santley; the choruses were sung by the Crystal Palace choir, and the composer conducted his own work. As might be expected from its melodious character, it was thoroughly well received.

The concert of the 11th was signalled by the first appearance at the Crystal Palace this season of Herr Joachim, who was announced to play his own Hungarian Concerto, but, owing to some mishap in the non-arrival of the orchestral parts, substituted Beethoven's immortal concerto, which, it is almost needless to say, he played as no one else can. As most of our readers know, eulogy is superfluous in speaking of Herr Joachim's performances; all we can do is to record our conviction that he is unapproached by any living player on the violin, and that at every fresh performance he seems, if possible, to surpass himself. The symphony was Haydn's in E flat (commonly known as No. 10 of the Twelve Grand), a work distinguished among its author's numerous symphonies by the lovely slow movement in G. The overtures were Schubert's concert overture in D, one of the unpublished works, for the hearing of which we are indebted to the enterprise of the directors of these concerts, and Rossini's *Gazza Ladra*. Schubert's lovely and delicately-scored overture can hardly rank among his greater productions, but it is as melodious and pleasing as anything he has written. Some part of it was afterwards used by him in his overture to *Die Zauberharfe*, commonly called the overture to *Rosamunde*. The vocalists were Mdlle. Cora de Wilherst and Mdlle. Madigan, the latter of whom made a successful *débüt*. Of the former we have spoken favourably on a previous occasion, and her singing confirmed the good opinion formed at her first appearance.

On the 18th, one of the first living German musicians—Dr. Ferdinand Hiller—appeared in the triple capacity of composer, conductor, and pianist. A pupil of Hummel, and a friend of Mendelssohn, Dr. Hiller enjoys a European reputation; and the directors of these concerts paid him a graceful compliment in inviting him to conduct the performance of his own symphony in E minor, entitled, "Es muss doch Frühling Werden." This work, which was played at Sydenham last year, and also by the late Musical Society of London, to which it is dedicated, displays complete mastery of form and development, and great skill in orchestration, though with a slight tendency to excessive use of the brass instruments; but the subjects lack the individuality of character which would entitle the whole to be considered an effort of genius. It was played to perfection, every member of the orchestra evidently doing his best in honour of the distinguished writer. Dr. Hiller also played Mozart's concerto in D, No. 20—known as the "Crown Concerto"—with a perfection of finish,

and artistic feeling, that could not have been surpassed; his reception after each movement, and at the close of the whole work, was most enthusiastic. The programme also comprised Cherubini's overture to *Faniska*, and Beethoven's *Leonora*, No. 2. The vocalists were Mdme. Viardol-Garcia and Signor Piccoli.

On the 25th a performance of Mendelssohn's music to *Athalie* was given, of which we cannot spare room to speak now.

MONDAY POPULAR CONCERTS.

DURING the past month these concerts have been distinguished by their usual excellence, both as regards programmes and performers. A brief record of what has been done will therefore be all that is needed.

On Monday, Feb. 27th, the programme included Schubert's quartett in D minor, Mozart's lovely Divertimento for violin, viola, and violoncello, Beethoven's variations (Op. 35) on a theme from the "Eroica" symphony, and the same composer's sonata in G (Op. 30, No. 3), for piano and violin. Mdme. Schumann was the pianist, and Herr Joachim the first violin, the vocalist being Mr. Arthur Byron.

On the following Monday, March 6th, the pianist was Mr. Franklin Taylor, a performer too seldom heard in public, as he is undoubtedly one of the very best of the rising generation of players. He chose for his solo Beethoven's admirable sonata "Les Adieux, L'Absence, et Le Retour," one of the very few compositions in which the illustrious author has himself given the key to his intentions. In this trying and difficult work, as well as in Schubert's poetical and imaginative trio in B flat, in which he had to undergo the formidable ordeal of playing with such artists as Herr Joachim and Signor Piatti, Mr. Taylor proved himself, not for the first time, capable of satisfying the requirements even of an exacting "Monday Popular" audience. Both in mechanical accuracy, and true musical feeling, his performance was all that could be desired. A very fine performance of Beethoven's well-known and ever-welcome septett by Messrs. Joachim, Strauss, Piatti, Reynolds, Lazarus, Hutchins, and Paquis concluded the concert. Mr. Cummings was the vocalist.

On March 15th, the instrumental works were Mozart's quintett in C, for strings, and Haydn's quartett in E flat (Op. 64), both led by Herr Joachim, and Beethoven's great "Waldstein" sonata (Op. 53), played by Mdme. Schumann, in her own grand style. The vocalist was Mr. Stedley.

On the 20th of March, Mdme. Brandis, a young lady pianist, who has attracted much attention on the Continent by her playing, made her first appearance in this country. She selected for her solo, instead of one of the sonatas of the great masters, three short pieces—Scolari's Presto in A, Schumann's Arabesque, and Weber's so-called "Moto Continuo" from his sonata in C, and also joined Herr Joachim in Beethoven's C minor sonata for piano and violin. Though so young, Mdme. Brandis possesses a remarkably fine touch, and great rapidity of execution. Her phrasing and accent are also excellent; but we must defer a final judgment as to her powers as an intellectual exponent of the highest class of music, till further opportunities of hearing her have been afforded. She was most warmly received, and being recalled after her solos, gave us an encore the third number of the first book of Mendelssohn's *Lieder*. The remaining instrumental pieces were Mozart's Divertimento in D for string quartett and two horns, and Mendelssohn's Andante and Fugue from Op. 81. Signor Piatti being ill, his place was ably filled by Signor Pezze. The vocalist was Mdme. Joachim, who made her first appearance here, and whose fine voice and admirable style were displayed to great advantage in the air "Erbarne dich," from Bach's *Matthäus-Passion* (the violin obligato being played to perfection by her husband), and in songs by Schubert and Mendelssohn. Mr. Zerbin conducted.

PHILHARMONIC SOCIETY.

★ The first concert of the fifty-ninth season of this society took place on the 8th ult., at St. James's Hall, and presented several noteworthy features. Foremost among these must be named the performance of several works of M. Gounod, under his own direction. These were his early symphony in D, a pleasing if not a great work; a new sacred song, "There is a green hill," finely sung by Mr. Santley; a brilliant and charmingly scored saltarello, in A minor, for the orchestra; and a scena from *La Reine de Saba*, sung by Miss Edith Wynne. In a monthly paper detailed criticism is unfortunately impossible, owing to the demands on our space; we must, therefore, content ourselves with a bare record of facts. The other chief pieces of the first concert were Beethoven's immortal C minor symphony, inserted by the desire of a lady at Pesth, who has presented a bust of the great composer to the society; Weber's overture to *The Ruler of the Spirits*; and Mendelssohn's violin concerto,

superbly played by Herr Joachim. Excepting M. Gounod's pieces, the whole concert was conducted by Mr. D. G. Cusins.

At the second concert, on the 22nd, the symphonies were Mendelssohn's "Reformation," and Mozart's "Jupiter." The former work, as most of our readers will know, though an early composition of its gifted author's, was, like many others, kept back by him from publication, and has only within the last four years been heard for the first time in this country. If we compare it with the well-known "Scotch" and "Italian" symphonies, we may, perhaps, say that it occupies a similar position with respect to them that *St. Paul* does to *Elijah*. As in the former oratorio, so in this work the influence of Bach on Mendelssohn's mind is distinctly to be traced, especially in the elaborate counterpoint in the finale, which is constructed on Luther's chorale "Ein feste Burg." The charming allegretto was (as is almost invariably the case) encored. Mozart's symphony is so well known that it is needless to say more about it than that, in common with the rest of the programme, it was capitally played. The overtures were Dr. Bennett's graceful "Wood Nymphs," and Weber's "Oberon." The pianist was Madame Schumann, who chose a work especially suited to her grand style—Beethoven's concerto in C minor. It is almost superfluous to say that her performance was characterised by her usual mechanical perfection, and depth of expression. The vocalists were Madame Sherrington (who replaced Madame Parepa-Rosa, the latter being absent from indisposition) and Mons. Jules Lefort.

SACRED HARMONIC SOCIETY.

MENDELSSOHN'S *St. Paul* was performed by this society on the 3rd of February. The greater popularity of the same composer's later oratorio, *Elijah*, is easily to be accounted for by the more interesting and dramatic nature of its subject; but in musical interest the former work is at least equal to its successor. The influence of Bach is clearly discernible, especially in the recitatives and in the treatment of the chorales; and is, perhaps, most noticeable of all in the chorus "But our God abideth in Heaven," in which the old chorale "Wir glauben all' in einem Gott" is introduced, just as we meet the old church melodies in the grand old Leipzig cantor's church cantatas. There is a curious reminiscence, too, of Handel, which we do not remember ever to have seen noticed, in the grand chorus "O great is the depth." The opening bars are singularly like the commencement of the chorus "Hear us, O Lord," in *Yudas*, while the subject of the fugue "Sing his glory for evermore" resembles the phrase in Handel's chorus on the words "Resolved on conquest." Of course, the coincidence is accidental, and does not in any way detract from the merit of Mendelssohn, but it is singular enough to be worth pointing out. The performance of the oratorio on this occasion was marked by the usual vigour and power which distinguish this society's concerts. The principal vocalists were Mesdames Sherrington and Patey, Messrs. Vernon Rigby, Santley, C. Henry, and Smythson. Madame Patey was encored in the lovely song "But the Lord is mindful of his own," and Mr. Rigby obtained the same honour for "Be thou faithful," in which air the important violoncello obligato was admirably played by Mr. Edward Howell. Sir Michael Costa conducted as usual.

ORATORIO CONCERTS.

ON Wednesday, March 1st, an admirable performance was given of Mendelssohn's *Elijah*. There is no need to say more respecting so familiar a work, than that it is but seldom that the grand choruses with which it abounds are heard so well done as on this occasion. A moderate-sized choir, such as Mr. Barnby's, is far more suited than a more unwieldy one for the execution of music requiring delicacy and finish, and their performance left nothing to be desired. The principal vocalists were Mesdames Rudersdorff and Patey, and Messrs. Sims Reeves and Santley, all of whom are too well known to require further mention.

The third concert of the series, on the 15th, presented several features of special interest. It began with Hiller's cantata "Nala and Damayanti," which was composed for last year's Birmingham festival, and was now given for the first time in London. It is a work of great talent rather than of genius, and was very well performed under the direction of the composer. The solo parts were taken by Miss Edith Wynne, Miss E. Spiller, Messrs. Cummings and Santley. To this was to have succeeded a new overture by Mr. Barnby; but the work was not completed, and in place of it Gounod's new song, "There is a Green Hill" (produced at the first Philharmonic Concert), was substituted. As at the previous performance, it was sung by Mr. Santley. Two new compositions by M. Gounod (who conducted all his own music) followed. These were an "O Salutaris" for four voices and orchestra, and a "De Profundis," a more extensive work in four movements. M. Gounod's sacred music may be described as a mixture of the old ecclesiastical style with that of his

Faust. Handel's Chandos Anthem, "Let God Arise," with additional accompaniments by Mr. Silas, conducted by Mr. Barnby, formed an effective close to this very interesting concert.

Mr. Henry Leslie's second concert for this season (on the 23rd of February) deserves more lengthened notice than we can spare room to give it. It was announced as an "Historical concert," and included specimens of the works of Tallis, Palestrina, Morley, Carissimi, Wilbye, Stradella, A. Scarlatti, Purcell, Bach, Handel, and Gluck, besides piano solos by Frescobaldi, Lulli, D. Scarlatti, and Bach, played by Herr Pauer, and organ solos by the Masters Le Jeune. The great piece of the evening was Bach's wonderful motett for eight parts, "The Spirit also helpeth us"—a composition the difficulty of which is only surpassed by its beauty, and which was splendidly sung by the choir. At the third concert (March 9th) the programme comprised, among other works, Mendelssohn's "Hear my Prayer," and "Judge me, O God," Wesley's motett "In Exitu Israel," Schubert's 23rd Psalm for female voices, and a selection from Gounod's 2nd Mass for male voices.

Mr. Henry Holmes has been successfully continuing his "Musical Evenings" at St. George's Hall. The third, given on the 2nd of March, included Beethoven's great quartett in B flat, Op. 130; Mr. Walter Macfarren's sonata for piano and violin, of which we spoke recently, well played by Mr. Holmes and the composer, and Mendelssohn's quintett in A, Op. 18. The programme of the fourth evening (March 16th) presented Schumann's quartett in F, Op. 41, No. 2; Beethoven's trio in B flat, Op. 97 (pianist, Mr. W. G. Cusins); and Mozart's quintett in G minor. The last concert of this most admirable series was announced for the 27th (after our going to press), and was to comprise Mendelssohn's quartett in E flat, Op. 12; Schumann's second trio, Op. 80, with Miss Agnes Zimmermann at the piano, and Beethoven's great quintett in C. We cannot conclude our notice of these musical evenings without expressing our opinion of the real service to art which Mr. Holmes has rendered in giving them, and our hope that he may be encouraged to continue them next season.

Mr. Ridley Prentice has concluded his series of concerts at Brixton, the last having been given on the 14th of March. The programme included Spohr's popular and charming quartett in G minor, Op. 4; Schubert's fantasia-sonata in G, Op. 78, extremely well played by the concert-giver; violoncello solos by Signor Piatti; and Mr. E. Prout's piano quintett in G, Op. 3—this last being the third important work by an English composer brought forward in this series; it was very well played, and most favourably received. The vocalist was Miss Blanche Cole. Mr. Prentice has also continued his concerts at the Eyre Arms. The second of these (March 9th) brought forward Bennett's trio in A, Woelfl's "Ne Plus Ultra" sonata, and Beethoven's sonata in G, Op. 30, No. 3. Of the third (and last) concert on the 30th, which contained some features of special interest, we shall speak in our next issue.

Dr. Ferdinand Hiller has given a series of Piano Recitals, to which we can only allude. His programmes have been entirely selected from his own works. Of his merits as a composer we have spoken elsewhere; we will only say now that his performances were characterised by an artistic style, and a perfect mastery of mechanical difficulty, that place him in the first rank of living players.

The first of a series of three Chamber Concerts of modern music took place at the Hanover Square Rooms on the 21st of March. The very interesting programme comprised a trio in B flat minor (Op. 5), by Volkmann, not without points of interest, but of a most inordinate length—its three movements occupying thirty-five minutes in performance (!); Brahms' highly original and interesting, but very diffuse, piano quartett in G minor, Op. 25; and Beethoven's own arrangement of his piano trio in C minor as a string quintett. The pianist was Herr Coenen, who especially distinguished himself in the very difficult piano part of Brahms' quartett. The strings were held by Messrs. Wiener, Jung, Zerbini, Stehling, and Daubert; the vocalist was Miss Julia Elton.

Musical Notes.

THE new season of the Royal Italian Opera, Covent Garden, under the management of Mr. Gye, commenced on the 28th ult., with a performance of *Lucia di Lammermoor*, Mdlle. Sessi enacting the part of the heroine.

MR. MAPLESON announces the opening of Her Majesty's Opera on the 15th inst.

THE inauguration of the New Albert Hall, at Kensington Gore, took place on the 29th ult. An account will be given in our next number.

THE chief novelties at the Opera Buffa during the past month

have been Rossini's *Cenerentola*, Benedict's one-act operetta *Un Anno ed un Giorno*, conducted by the composer, and Petrella's *Le Precauzioni*.

A PERFORMANCE of Bach's *Passion according to Matthew* is announced to take place in Westminster Abbey on the 6th inst.

PROFESSOR GLOVER's cantata, "St. Patrick's Day," was performed for the first time in England at St. George's Hall, on the 15th of last month, and was very favourably received.

A NEW symphony, entitled "Im Walde," by Herr Joachim Raff, one of the most prolific of modern German musicians, has just been published at Leipzig. *two pages*

THE numerous admirers of Schubert will learn with pleasure that several works of his, hitherto existing only in manuscript, have just been published at Vienna. Among them are the full score of the "Deutsche Messe," a grand sonata for piano duet in C minor, and a sonata in A minor for piano and "arpeggione" or violin.

A GRAND Tonic Sol-fa Festival was held at the Crystal Palace with great success on the 21st ult., in honour of the wedding of Princess Louise.

HERR CARL REINECKE, the well-known composer and pianist from Leipzig, is expected in London early in the present month. He will bring with him some new compositions—among them the overture he has written for the celebration of peace.

THE Queen has been graciously pleased to confer the honour of knighthood on Dr. Sterndale Bennett, Dr. Elvey, and Mr. Julius Benedict.

TO CORRESPONDENTS.

R. A. KLITZ.—Received just too late for our last number, and would be too much out of date now.

"THE MONTHLY MUSICAL RECORD."

The Scale of Charges for Advertisements is as follows:—

PER PAGE	£5 0 0
HALF PAGE	2 10 0
QUARTER PAGE	1 10 0
QUARTER COLUMN	0 16 0
ONE-EIGHTH COLUMN	0 10 0

Four lines or less, 3s. Eightpence a line (of eight words) afterwards.

TO CORRESPONDENTS.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers.

Sold for the Benefit of the French Peasantry.

CARITA VALSE. By JANE ANDRYANE.
Price 4s.

London: AUGENER & Co., 86, Newgate Street. Brighton: 1, Palace Place.

MR. C. CLARIDGE (the new Tenor) is now at liberty to accept engagements for Oratorios, Operettas, Concerts, &c. Address: 8, Colworth Terrace, Leytonstone, E.

TUNING.

A THOROUGH TUNER, of much experience in Harmonium and Pianoforte repairs and renovations, is open to engage with a Music Proprietor for permanent employment.
Apply by letter, A. B., Post Office, Deptford.

A N ASSISTANT wanted at a Music Warehouse in London. Must understand the trade, and have a good character from last place. Address to A. H., 86, Newgate Street.

R. SCHUMANN'S

ADVICE to YOUNG MUSICIANS (from Schumann's Album of Fifty-six Original Pieces, edited by E. PAUER). Price 6d.

London: AUGENER & Co., Beethoven House.

HINTS to PERFORMERS on MUSICAL INSTRUMENTS played by the Touch of the Hand. For the use of Teachers and Students of Music. By Dr. LEO KERBUSCH. Price 1s.

London: AUGENER & Co.